

ART OF PAINTING

POEM

Translated from the *French* of

M. du Fresnoy.

By D. F. Gent.

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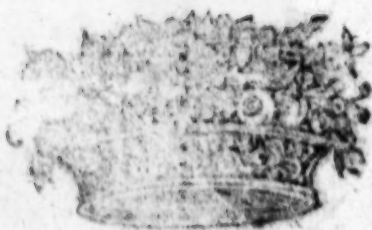
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M. du Fresnoy.

By D. A. Goussier.



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THE
ART of PAINTING

A

TRANSLATION

FROM

M. du FRESNOY.

P AINTING and POETRY two Sisters are,
And, like in Features, equal Beauties
(share ;

Changing both Name, and Office, they agree,
A Speaking Picture This, Dumb Poem She ;

A

Both

Both charm the Soul, and captivate the Sense,
With Vocal This, That with mute Eloquence.

The POET sooths the Ear with sweet Delight,
The PAINTER pleasingly deceives the Sight,
And what's unworthy of the POET's Pen,
The PAINTER'S Pencil does reject as mean;
For both these ARTS conspire with equal Flame,
To advance Religion's sacred Worth and Name,
Wing'd with an Holy Zeal they soar above,
Visit the Gods, and view the Court of Jove,
Where what they hear, and see, with Wonder
(struck,
Seraphick Talk and high Majestick Look,
In lively Colours in their Works they show;
Which, like themselves, with Heavenly Ardor
(glow.

Thence

Thence thro' this World unanimous they steer,
 Collect what's worthy of their choicest Care,
 Past Ages recognize, and Hist'ry trace,
 To find out Subjects proper to embrace.

In fine, whatever in each Element,
 For its own Worth, or for some rare Event,
 Deserves a lasting Monument of Fame,
 Becomes the POET's and the PAINTER's Theme,
 These do the PAINTER's curious Skill engage,
 And fire the POET with a Godlike Rage.

Hence mighty Names thro' all the World resound,
 And Heroes have eternal Honours found;
 Hence all those Prodigies of Skill endure
 The Test of Time, from Injury secure;
 Objects, which still our Admiration draw,
 Inspire Respect, and reverential Awe,

So great Authority, such high Esteem
 Have these diviner ARTS, to us they seem
 Like Goddesses, and Adoration claim.

I invoke not here *Apollo*, or the *Nine*,
 To grace my Verse with Eloquence divine,
 To make 'em run more numerous and smooth,
 The naked *Graces*, become naked *Truth* :
 Precepts admit no Ornamental Guile,
 Content to instruct in a plain easy Style.

Nor is it here the *Scope* of my Design,
 To cramp the Artist, and his Hands confine
 By Rules, which may his Genius restrain,
 And stifle the Fire of a lively Vein.
 But that by Knowledge ART advanc'd may rise
 Up to a Genius, and the World surprize ;
 The Genius too by Exercise and Use,
 May all the secrets of the ART produce.

Precept 1. *Of what is Beautiful.*

The Principal and most important Part
 Is to find out what's proper to this A R T ;
 What Nature has most Beautiful design'd,
 Which you will best from Antient Statues find ;
 Models of Nature, perfect in their kind :
 Else blind Barbarity o're all will flow,
 Choosing for Beautiful what's mean and low,
 And boldly insult the ART it does not know.
 Hence did proceed that just Remark of old,
 P O E T S and P A I N T E R S are securely bold,
 Who from their Ignorance Presumption hold.

Things known we love, and what we love,
 (desire ;

And by pursuing what we love, acquire ;
 But yet those *Pieces* ever please the best,
 Which for the *Beautiful* surpass the rest ;

Nor

Nor will *Chance-Things* answer the PAINTER'S End,
 Tho' ne'er so like; 'tis *Choice* must recommend.
 'Tis not sufficient Nature to express
 In servile Manner, tho' in lively Dress;
 But like a Master of your ART, select
 The choicest parts of Her, and most correct;
 And what Defects in Nature you espy,
 By adding Graces of your own supply,
 Seize on the transient Beauties as they fly.
 Thus Nature's scatter'd Beauties we may see
 United by a happy Chymistry,
 Freed from its Faults and each Deformity:
 So when *Apelles* would a *Venus* frame,
 That might immortalize the PAINTER'S Name,
 He chose the famous Beauties throughout Greece,
 From whence he form'd th' incomparable Piece.

2. *Theory and Practice.*

As *Practice* without *Theory*, whose Light
 Rescues the Myſteries of ART from Night,
 Produces nothing worth a laſting Fame,
 But grovels on obſcure without a Name;
 So *Theory*, without the *Practic* Part,
 Can nothing great, and wonderful exert,
 Like one, whoſe Hands are ty'd againſt her Will,
 She languiſhes for want of Manual Skill,
 Each without other is deficient ſtill.
 Nor could *Apelles*, by his Tongue alone,
 Perform the mighty Wonders he has done.

Since then ſome things to *Painting* appertain,
 Which under *Rules* we cannot well refrain,
 For want of Terms *Great Beauties* to explain:
 This ſmall Eſſay may be of wholeſom Uſe,
 Which I, from Nature, and firſt ART, deduce;

THESE

These cultivate the Soul, improve the Mind,
 And make 'em fit for what they were design'd ;
 ART perfects Nature, Knowledge does restrain
 The monstrous Wildness of the unweildy Brain.
 Nature has all Things in due Limits bound,
 On each Side which, the *Truth* can ne'er be found.

3. *Concerning the Subject.*

These Things premis'd, a Noble *Subject* chuse,
 Apt of it self great Beauties to infuse,
 Susceptible of all the Charms that shine
 From Colours, or th' Exactness of Design ;
 And such, as may, t' a finish'd Artist, yield
 Room to expatiate in an ample Field ;
 T' exert his Pow'r, and to the World produce
 Somewhat ingenious, excellent for Use ;
 Fit to instruct the Mind, the Passions move,
 To clear the Understanding, and improve,
 And fill our *Souls* with Wonder, Extacy, and Love.

Now

III Invention the first Part of Painting.

Now to the Work. First then, the *Canvas* strain,
On which, you must, by Strength of happy Brain,
Dispose the *Sketch*, which we *Invention* call,
And is in *Painting* the first Part of all.

The Muses first Invention did inspire,
And *Phæbus* warm'd Her with Poetic Fire.

4. The Disposition, or Economy of the whole Work.

In choosing *Attitudes*, you shou'd foresee
What *Lights*, what *Shades*, what *Colours* best
(agree,

To make up a consummate Harmony;
From each of these, you must, with Art, select
What's likeliest to produce a beautiful Effect.

5. The Faithfulness of the Subject.

Let the Expression of the Subject be
Faithful, and lively, genuine, and free,
B

Cont.

Conform to *Customs*, and the *Times* it knew,
And to the *Original Text*, from whence it grew;

For tho' ———

POETS and PAINTERS, without servile Awe,
May treat their *Subjects*, and their *Objects* draw,
Yet must the Bounds of Licenses be fixt,
Not Things of disagreeing Natures mixt.

6. *Whatsoever palls the Subject, to be rejected.*

Let nothing *Vain* superfluously shine,
Nor what's Improper to the Main Design;
Make in your work the most attractive Shew,
Herein your Sister *Tragedy* pursue,
To the main Action your main Art bestow.

This arduous Part, which is so rarely giv'n,
Comes not by Pains, but is a Gift from Heav'n;
Unless some Portion of *Promethean* Fire
Does with your Breath of Life the Soul inspire,

In vain you 'ttempt this Heav'nly Gift to reach,
As *Corinth* cannot the *Arcadian* teach.

Painting in *Egypt* did but rude appear,

And seem'd like One, we call a *Gypsy* here;

But by the *Greeks* improv'd, she grew more Fair,

Put on new Charms, and a more graceful Air;

At length she did to *Italy* resort,

Careft by Princes, there she kept her Court,

With all the Pomp and Grandure of a Queen,

And seem'd the Emp'ress of the World to reign,

Triumph'd o'er Nature with her wondrous Skill,

And led th' admiring World obsequious to her

(Will.

'Mongst Those, who first to *Graphic Art* gave

(Rules,

Were *Athens*, *Sicyon's*, *Rhodes* and *Corinth's* Schools,

These, in their Manner, somewhat diff'ring were,

As Antient Statues plainly make appear,

The Rule of Beauty, and a Noble Grace;
 To which, succeeding Ages still give place;
 In their Productions, which not equal are,
 But much Inferiour both for Skill and Care.

7. *Design, the second Part of Painting.*

Choose then your *Attitude* from this their Gust,
 The Parts of it be great and large, and must,
 By motions contrary, contrasted be,
 The Noblest always foremost to the Eye;
 Each Figure must in *Equilibrium* stand,
 And on its Center its own Weight command.

The *Outlines* must resemble much the Spire
 Of *Serpent Motion*, or the flaming Fire:
 That is, they must be flowing, large, and smooth,
 Rise by degrees, not sudden swell uncouth,
 But which in Statues we may just perceive,
 Or cause in *Painting* but a small Relieve,

If you the *Muscles* artfully express,

How they inserted are, and where they rise,

Follow the Rules *Anatomists* advise.

In drawing Limbs the *Grecian* Forms renew,

Express by *Muscles* principal and few.

In fine, the Parts should with the whole agree

In due Proportion, and just Symmetry ;

And let the Part producing be more strong

Than that produc'd (this does to Art belong)

And by one point of Sight the whole descry,

This charms the Sense, and satisfies the Eye.

Altho' *Perspective* be no certain Rule,

Or a Perfection in the *Graphic* School,

Yet 'tis a necessary, useful Part

To forward, and facilitate the Art :

Tho' representing Bodies in false View

In many Things, 'tis faulty and untrue :

Objects are seldom represented right
Just as they are; but as they appear to Sight.

8. *Variety in the Figures.*

In all the Figures which your Piece compose,

A Natural Variety disclose;

Not the same Face, Complexion, Age or Hair,

For diff'rent Climates give a diff'rent Air.

9. *(The Members, and Draper) of every Figure to be
suitable to it*

Let all the Members uniform to th' Head

Compose one Body well proportioned,

With proper Garments aptly overspread.

10. *The Actions of Mutes to be imitated.*

Figures, to which, no Voice by Art can come,

Must in their Actions imitate the Dumb.

11. *Of the Principal Figure of the Subject.*

Let the chief Figure in the Midst appear
 In strongest Light, and with the noblest Air;
 Let it shine forth the most transcendent bright,
 Lest other Figures steal it from our Sight.

12. *Grouppes of Figures.*

Bring all the Members into Order close,
 The Figures too themselves in *Grouppes* dispose,
 And let a void space sep'rate *These* from *Those*.
 For Parts dispers'd, and scatter'd here, and there,
 Entangled in each other every where,
 Divide the Rays of the Spectator's Eyes,
 From whence Confusion and Disorder rise:
 For *Grouppes* to Consorts a Resemblance bear
 When joyn'd, *Those* charm the Eye, and *These*
 (the Ear,
 But if you either of these *Two* divide,
 The Harmony of either is destroy'd.

13. *The Diversity of Attitudes in the Groupes.*

And in the Groupes the Figures must not tend
 All the same way, in the same Posture bend,
 A Different Posture artfully display,
 Some moving this, and some the other way,
 Else you a Failure in your Art betray;
 And break the Symmetry, which gives Distast,
 By proper Opposition and Contrast.

To several Figures drawn direct to View,
 Some with the Back t'ward the Spectators shew.
 Right Limbs oppos'd to Left, Shoulders to Breasts;
 Whether the Piece of few, or more consists.

14. *Equality of the Piece.*

The Picture must not on one Side be Void
 For want of Figures, whilst the other cloy'd,
 And cramm'd, swells with accumulated Pride,
 But let an equal Balance poise each side;

If a *bold Figure* rises here on high,
 There something raise with *equal Art* to vye ;
 So, by a *just Equality*, the *Whole*
 Looks *Uniform*, and captivates the *Soul*.

15. *Of the Number of Figures*

The *Play*, which is with many *Persons* cramm'd,
 Is seldom good, by *Critics* mostly damn'd ;
 Ev'n so the *Piece*, which many *Figures* fill,
 Seldom's approv'd, and never does excel ;
 There's scarce a *single Figure* to be shown,
 Much less a *multitude*, completely done.
 A crowded *Piece* Confusion does disclose,
 Takes off from *Majesty* and sweet *Repose* ;
 Nor does it look so Beautiful and Fair,
 If it want Freedom, and an easy Air.

But if you, by a *Subject*, which is Grand,
 T' admit of many *Figures*, are constrain'd,

The *Whole* at once must open to the View,
And not each Thing particularly shew.

16. *Of the Joints and Feet.*

The *Joints Extremeties* you seldom may
Conceal, the *Feet* you always shou'd display.

17. *The Motions of the Hands and Head must agree.*

The *Figures*, which are behind others seen,
Have neither Grace nor Vigour in their Mien,
Unless the *Motions* of the *Hands* agree
With all the *Motions* in the *Head* we see.

18. *What must be avoided in the Distribution of the Figures.*

Avoid all *Aspects* and *Positions* odd,
All *Actions forc'd*, and *Motions* too avoid,
And shew no Parts which may the Sight displease,
As of *Fore shortnings* is the usual case.
All *equal Lines*, and which in *Parallels* run,
Sharp-pointed, and *Geometric Figures* shun,

(As *Squares* and *Triangles*) which give to th' Eye,
A certain ill-agreeing Symmetry.

But as I've said before, *this Rule* hold fast,
The *chief Lines* ought each other to *contrast* :
Wherefore, in these *Outlines* the *whole* respect
With Special care to make a good Effect,
For 'tis from hence, as from their Fountain-head,
The *Force* and *Beauty* of the *Parts* proceed.

19. *We must not tye our selves to Nature ; but
accomodate her to our Genius.*

Be not so strictly ty'd to *Nature's* way,
To leave no Room your *Genius* to display ;
Nor yet believe your *Genius* alone,
And the Remembrance of those things you've
(known
Can furnish out a *Piece*, will bare the Test,
Unless you call in *Nature* to assist,
Which you must always present have in View,
To be a Witness of the Truth in You.

Error's a Wood, in which we soon may stray,
Of doing Right there's but one only way :
Just as in *Mathematics* it is seen,
T' a thousand *Curve*, there is but one *strait*
(*Line.*

But if you wou'd in Breathing Paint express
The *Beauties*, which *unblemish'd Nature* bless,
She frankly, and yet truly, will detect
Each Beauty in your Work, and *each Defect*.
In ev'ry *Object*, which you'd perfect draw,
Let *Antient Artists* be your *Rule* and *Law*.

20. *Antient Figures the Rules of imitating Nature.*

Therefore the *Painter* must have curious Skill,
Know *Gemms*, *old Coins*, *Statues*, *Relieves*'s well ;
And what to After-ages have convey'd
The *Ancients Manner*, and *their Mind* display'd ;
Hence in our Thoughts *great Images* arise,
And *Nature's Beauties* ; open to our Eyes ;

Hence

Hence we the *Destiny* of *our Age* deplore,
 Hopeless those times of *Learning* to restore.

21. *A Single Figure, how to be treated.*

If but *one Figure* be your whole Design,
 It must be finish'd Exquisitely fine,
 And with *Variety* of *Colours* shine.

22. *Of the Draperies.*

Broad, ample Folds must in their *Draperies* flow,
 And the *Parts underneath* in Order show
 By *Lights* and *Shadows*, tho' they travers'd are
 By frequent Flowings of the *Foldings* there,
 Which *loose* incompass 'em, not *sitting straight* ;
 Yet let 'em mark by dext'rous *Shades* and *Light*,
 The *Under-parts* to the Spectator's View,
 That each of them he may distinctly know.

And if the *Parts* are too much *distant* seen,
 And *void, deep-shadow'd Spaces* come between,

To

To make a *Joining* of these *Parts*, we hold
'Tis good to interpose a *friendly Fold*.

As *Limbs*, which *Muscles* few and large express,
For *Majesty*, and *Beauty* do surpass,
So in the *Draperies*, (which I ample chuse)
Few *Folds*, and easie, o'er the *Limbs* induce.
And let the *Garbs* be suited to the Things,
Flowing, and *Rich*, to *Senators*, and *Kings*;
To *Slaves*, and *Clowns*, coarse, and succinctly right;
To tender *Virgins*, easie, soft, and light.

Sometimes swell out a *Fold* from hollow *Shades*,
T' extend a *Light*, where most the *Body* needs;
And by this means you will discharge the *Piece*
Of those hard *Shadowings*, which never please.

23: What Things contribute to adorn the *Piece*.

Ensigns of *Vertue*, by their Nobleness,
Adorn, and pleasingly fill up the *Piece*;

For

For Instance, such the *Decorations* are
Of *Sacrifices, Liberal Arts, and War.*

24. *Of precious Stones and Pearl, for Ornaments.*

Nor will the *Piece* that is profusely vain
In *Gemms, and Gold*, the greater Credit gain;
'Tis *Scarcity* makes these in Value rise,
Which for their *Plenty* we the less do prize.

25. *The Model.*

Then what we cannot to our Sight restrain,
Nor, in our Memory, with Ease retain,
Of all such Things 'twill very much conduce,
To make a *Model* for our future Use.

26. *The Scene of the Picture.*

The Places where the *Picture's Scene* you lay,
By some particular Address display;
Laws, Customs, Manners, and what else pertain
Unto the *Picture*, with nice Art explain.

This is what PAINTERS just *Decorum* call,
And is a *Beauty* not the least of all.

27. *The Graces and the Nobleness.*

And let a *Nobleness*, and *Graceful Air*
Shine thro' your *Work* conspicuous ev'ry where,
This is a Gift, which is but rarely giv'n,
Not gain'd by *Art*, but comes direct from *Heav'n*.

28. *Let every Thing be set in its proper Place.*

In all Things *Nature's* Footsteps strictly trace,
Follow her *Conduct*, and her *Course* embrace,
The *Stars*, which move in *Orbs* 'bove human *Tour*,
Must not be painted *groveling* on the *Floor* ;
Nor shou'd the *Sea*, or *Hell*, which lye *depress*,
The *upper Regions* of the *Piece* possess.
On *Reeds*, you must not a *Stone-Column* raise,
But all Things set in their peculiar place,
And know, that *Order* is the *greatest Grace*.

29. *Of the Passions.*

Then to express the *Passions* of the *Mind*,
 In a few *Colours* *livelily* design'd,
 To represent the *very Soul* to View,
 This is the *Labour*, this the *Work*, and few
 Whom *Heav'n*, and *Heav'n-aspiring Vertue* warm,
 Themselves like *Gods*, such Wonders can perform.
 These I, to *Rhetoricians* leave, to treat;
 But shall an Ancient *Maxim* here repeat ;
 A *sprightly Genius* hits the *Soul* more true,
 Than all th' exactest *Care* of *ART* can do!

30. *Gothick Ornaments to be avoided.*

Lastly, Let Nothing favour of that rude,
 And barb'rous Dress, the *Goths* did then obtrude,
 When *Discord*, *Luxury*, and *Roman Pride*
 Delug'd the World with *War*, 'twas then, then dy'd
Ingenious Arts, and *Artists Works* were lost,
 Then *Painting* ceas'd her *Miracles* to boast ;

Consum'd by Fire, and forc'd to hide her Head,
 Her remnant Fortune trusted to the Dead.
Sculpture too in these common Ruins lay,
 Bury'd long while, and quite shut out from Day.

Mean while, th' *Empire*, sunk with a sinful
 (Weight,
 Which call'd for the Avenging Hand of Fate,
 And undeserving to enjoy the Light,
 Was doom'd to Ignorance, and darkeſt Night.
 Hence what in *Colouring* the *Greeks* had done,
 Was wholly loſt, no Remnant to be ſhown,
 Whereby our Artiſts might the ART renew,
 Follow their *Methods*, and their *Steps* purſue;
 No one, who might *Cromatic Art* reſtore,
 Which *Zeuxis* manag'd with ſuch Skill before,
 That with *Apelles*, Prince of Painters, He
 For Knowledge in this *Magic Art* might vye:

And

And for his *Colouring* did justly claim
 Eternal Honours, never dying Fame.

This *ever-pleasing*, but *fallacious* Part,
 Which yet is the *Perfection* of the ART,
 The Consummation of the *Painter's Skill*,
 Which to the *Picture* does a Life instill,
 Was thought to prostitute her Sisters Charms,
 And to procure Admirers to her Arms.
 But yet this *Prostitution*, this *Deceit*,
 These false alluring *Colours*, never yet
 Dishonour'd *Painting*; but have serv'd to show
 Her Praises, and bring forth th' *Design* to View,
 Which therefore is the *Painter's Part* to know.

Light affords *Colours* various, lively, strong;
 This Property does not to *Shade* belong.

The nearer, and more opposite to *Light*
 A *Body* is, the more transcendent bright;
 For *Light*, the farther from its proper Source
 It takes its unperceiv'd and subtle Course,
 Loses its Strength, and Energetic Force.

Bodies direct to Sight, and near, best show;
 The Sight grows dull upon a distant View.

31. *The Conduct of the Tints of Lights and Shadows.*

Therefore, in *Bodies* round, the Parts to Sight
 Must have *intire, uninterrupted Light*,
 The *Extremeties* must turn by slow Degrees,
 And lose themselves insensible with Ease.
Light must not be too suddenly o'ercast,
 Nor *Shade* pass into *Light* with too much hast,
 A *Leisurely Transition* there must be
 Reciprocal, of each in due Degree.

And in Conformity to what is said,
 Treat a whole *Groupe* of *Figures*, tho' 'tis made
 Of several *Parts*, just as a single *Head*.
 If in two *Grouppes*, or three (at most) the *Frame*
 Divided be, the *Rule* will be the same.
 Let *Lights* and *Shades* be so directly laid,
 That *Bodies* light may have sufficient *Shade*,
 And *Bodies* dark by a sudden *Light* be found
 Successfully detached from the *Ground*.

As *Convex Mirrors*, by collected *Rays*,
 Encrease the *Colours*, and the *Objects* raise,
 In *Parts* to *View*, whilst the *Off-goings* seem
 More faint, and brok'n as they approach th' *Ex-*

(treme;

In the same manner must the *PAINTER* do,
 To round his *Figures*, and bring out to *View*:]
 And by his *Lights* and *Shades* take such a *Course*,
 To give them more *Relievo* and more *Force*.

Thus

Thus then the PAINTER and the Sculptor join
 In the *same Conduct*, and the *same Design* ;
 For what the Sculptor with his Tool makes round,
 By striking off the Parts that do abound,
 The PAINTER with *more Skill*, but *lesser Pains*,
 By Diminution of his Colours gains,
 Casting behind what he designs should be
 Less visible to the Spectator's Eye.
 Things to the Eye directly Opposite.
 He expresses *clear*, and *cutting* to the Sight,
 Disposes so his Colours on a Plane,
 As from a *proper Place* and *Distance* seen,
 They shall so Round and Natural appear,
 As tho' the Figures so many Statues were.

32. Of dark Bodies on light Grounds.

Dense solid Bodies, subject to the Touch,
 Must be preserv'd Opaque, as being such ;
 If on Transparent Grounds such painted are,
 For Instance upon Waters, Clouds, or Air,

Draw

Draw 'em *Opaque*, lest their *Solidity*
 Destroy'd by these *Aerial Species* be;
 They must be *sharper* and *more rough* exprest,
 Than what is next to them, and more possess
 Of a distinguishing *firm Light*, and *Shade*,
 With *more substantial*, solid *Colours* laid;
 That so the *smooth*, and *more transparent* may
 T' a *farther Distance* be thrown off from Day.

33. That there must not be two equal Lights in a
Picture.

Two equal Lights (so Reason does think fit)
 In the same Piece, we never must admit;
 The greater in the *Midst* must spread its Beams,
 Where greatest clearness the chief *Action* claims,
 And lessen, as it approaches the *Extremes*.
 And as the *Sun* in its *Diurnal Course*
 From *East* to *West*, 'bates gradually its Force,
 So must the *Light*, which in your *Colours* shine,
 From its first Source *insensibly* decline:

And

And as in *Public Statues* in the Street,
 The *upper parts* have always *greatest Light*.
 So in the *Picture* the same thing will be,
 If it with *Nature*, and the *Truth* agree.
 Nor must you seem to cut the *Limbs* you've made,
 By the black *Colours*, which compose the *Shade*;
 But rather place *those Shadowings* round about,
 Thereby to *heighten* them, and *bring* them out.
 To use such advantageous *Lights* take heed,
 That to great *Lights* great *Shadows* may succeed.
 Whence, not without good reason, *Titian* made
 A *Bunch of Grapes* the Rule of *Light* and *Shade*.

34. Of *White* and *Black*.

Pure *White* will near, or at a distance shew,
 With *Black* 'tis near, without, remote from view.
 But *Black* unmixt does always nearer bring
 The Object, and looks bold, and promising.

Light colour'd tinges Bodies with its Dye,
So does the *Air*, through which the *Light* does fly.

35. *Reflection of Colours.*

Bodies close join'd, *Colours* oppos'd receive,
And by *Reflection* to others their own give.

36. *Union of Colours.*

On many *Bodies* if a *Light* does fall
Extended equally alike thro' all ;
It stands to Reason, that in such a *Light*
Their *Colours* shou'd promiscuously unite.
This Rule *Venetians* having much in View,
(Which they, by Name of *Breaking Colours*, knew;)
When many *Figures* in their *Pictures* were,
Union of Colours was their greatest Care ;
For fear, that, being too different, they might
Too much incumber, and o'ercharge the Sight ;
Render the *Limbs* by scanty *Garbs* confin'd,
And by entangling, spoil the whole Design.

Therefore, they wisely, with *one Colour*, drew
 Each Figure, or with those of *Friendly Hue*.
 By *Tinting* of their *Garbs*, they did supply
 The Want of *Colours* in Variety,
 That you the *Tunic* from the *Vest* might know,
 Or from the *Mantle*, which does loosely flow;
 And *Harmonizing Colours* did unite
 To what was next 'em, in their *Shades* and *Light*.

37. *Of the Interposition of Air.*

Thro' *less*, and *purser Air*, which comes between,
 The *Species* are the more distinctly seen,
 But thro' *thick Air*, and *widely interpos'd*,
 They will be either *lost*, or *much confus'd*.

38. *The Relation of Distances.*

Objects the more advanc'd they are to View,
 Must be *more finish'd*, and *exactly true*,
 And have Dominion o'er *these Things*, which are
Confus'd and *Transient*, and which *scarce appear*;

But here, I wou'd a due Relation find,
The Greater still casting *Less Things* behind.

39. *Of Bodies, which are distanced.*

All things at Distance in one Mass combine,
As *Leaves on Trees* and the *Sea-waves* must join.

40. *Of Bodies which are contiguous, and of those
that are separated.*

Let not those *Objects separated* be,
Which shou'd be join'd by Contiguity;
What shou'd be *separated, disunite*
By *Diff'rence small*, such as may please the Sight.

41. *Contrary Extremities to be avoided.*

Two contrary *Extremes* shou'd never meet,
But by *mean Colours* let 'em friendly greet.

42. *Diversity of Tints and Colours.*

The *Tints* and *Colours* must be varied thro'
With *Touches soft* behind, but *strong* to View.

43. *The Choise of Light.*

'Tis vain to attempt the *Sun's Meridian Light*,
 Since *Colours* cannot reach to such an *Height* ;
 They can successfully enough display
 The *Morning's Dawn*, or *Sun's delining Ray* ;
 Or, as it does *after a Showr* appear ;
 Or dimm'd by *Clouds*, or *Thunder* in the *Air*.

44. *Of certain Things relating to the Practical Part.*

Smooth shining Bodies ; As for Instance *Stones*,
Chrystals, and *Metals-polish'd*, *Wood* and *Bones* :
Downy ; As *Wooll*, *Skins*, *Feathers*, *Hair* of th' *Head*,
Silks, *Sattin*, *watery Eyes*, or *well-grown Beard* :
Liquid ; As *standing Pools* or *running Streams*,
 And every *Image* , which from *Water* gleams,
 In *flowing Colours* must be painted *flat* ;

Then

Then touch'd with *sprightly Lights*, the *Lines*,
 (restore,
 Which in the Working of the *Colours* e'er,
 Were either *lost*, or *much confus'd* before.

45. *The Field, or Ground of the Picture.*

The *Picture's Ground* must be *light*, *transfent*,
 (free,
United well with *Colours* which agree ;
 So *mixt*, that it may something in't disclose
 Of all the *Colours*, which your *Work* compose :
 The *Objects* which fall backwards, must abound
 Painted with *Colours*, *Homogeneous* to th' *Ground*.

46. *Of the Vivacity of Colours.*

Your *Colours* must be *lively*, and *not pale*,
 Not look as tho' they had been rubb'd with *Meal*;
 In *Parts to View* they must be *sparkling bright*,
 More *faintly touch'd* in *Parts remote* from *Sight*.

47. *Of Shadows.*

Let all the *Masses* so agree, when done,
That all the *Shadowings* appear as one.

48. *The Picture to be of one Piece.*

Let the whole *Picture* of one *Piece* be seen,
As from one *Palette* it had painted been.

49. *The Looking-glass the Painter's best Master.*

The *Looking-Glass* will many *Beauties* show,
Which you from *Nature* may observe as true ;
So Ev'ning Prospects at a distant View.

50. *An half-Figure, or a whole one before others.*

A *Single Half Length*, or a *Whole one*, plac'd
Next to the *Light* and *View*, before the Rest ;
Or to be seen in a great Place from Sight,
Draw in the highest Degree of *Shade* and *Light*.

51. *A Portrait.*

If you wou'd draw a *Beautiful Portrait*,
Nature in ev'ry *Feature* imitate ;
 The Parts resembling must divide your Care,
 Now *one Touch* here, and then *another* there,
 Lest the *Idea*, by a small Delay,
 Of *Nature's* nice Resemblance pass away ;
 Thus by strict Imitation of each Part,
 With *Colours, Lights, and Shades* dispos'd with *Art* ;
 Then giving, to your *Piece* that *Life* and *Air*,
 Which your *Style's* Force, and Freedom make
 (appear,
 Your *Work* with *Living Nature* may compare.

52. *The Place of the Picture.*

Works to be seen in narrow *Place* near *Sight*
 With *tender Tints*, and *Colours* well unite ;
 If, at a *Distance*, they must varied be
 With *fiercer Colours*, and a *strong Degree*.

Large Figures must have *room* enough for *View*,
And *stronger Colouring* to make them show.

53. *Large Lights.*

You are to take the utmost *Care*, and *Heed*,
To join *broad Lights* to a *like Breadth* of *Shade*.

54. *What Lights are requisite.*

The *Picture*, which receives but *little Light*,
Its *Colours* must be very *clear* and *bright*;
Which, if you to the *Open Light* disclose,
They must be *Brown*, to give the *Eye Repose*.

55. *Things which are vicious in Painting, to be avoided.*

Things hollow, little, separated, broke,
All barb'rous Things, and which the Eye do shock;
Things party-colour'd, and those, which are made
All of an equal Force of Light and Shade;
Things filthy, impudent, unseemly, obscene,
Cruel, fantastick, wretched, poor and mean;

Things to the Feeling rough, or sharp, avoid,
All things in which their Natural Forms destroy'd
And by Confusion of their Parts made void :
For th' Eyes with Horror, and Reluctance, grutch
To see those Things, the Hands disdain to touch.

56. *The Prudential Part of a Painter.*

But whilst one Vice you scrupulously shun,
Take heed, lest you into another run;
Extremes are vicious, Vertue takes her stand
Between these Two, with Vice on either Hand.

57. *The Idea of a Beautiful Piece.*

Those Things, which are supremely Beautiful,
According to the Antient Painters Rule,
Their Outlines must be great, and they appear
With a Majestic, Grand, and Noble Air;
They must be disentangled, pure, and seen
Without Confusion, knit together, clean;

Compos'd of *great Parts*, but in *Number few*,
 Distinct with *Colours bold*, of *friendly Hue*.

58 *Advice to a young PAINTER.*

As He, who undertakes a Work with Skill,
 Has half perform'd it by beginning well;
 So nothing's more pernicious to the Youth
 Just ent'ring on his ART, to learn the Truth,
 Than to engage under the Discipline
 Of a bad Master, who, in each Design,
 With infinite Mistakes, corrupts his Mind,
 With which *his Works* are full in ev'ry kind;
 Greedy he sucks the Poyson in with Haste,
 Which, thro' his future Life, infects his Taste.

Nor must he yet, *unkill'd*, make quick Essay
 To follow *Nature*, till some one display
 The *Outlines*, *Internodes*, and *Symmetry*
 Of all the *Parts*, (in which *great Skill* does lye.)

By shewing him *Originals*, t' impart
 The sweet Deceptions of this pleasing A R T ;
 And what the Hand performs before his Sight,
 More than the Tongue will form *his Judgment*
 (right.

59. *ART must be subservient to the PAINTER.*

Whatever helps the A R T, with *Care* pursue ;
 And what's *repugnant*, equally eschew.

60. *Diversity and Facility are pleasing.*

Bodies combin'd of *diverse Nature* please,
 And *those* which seem perform'd with greatest
 (Ease,

Because a *Spirit* and *Celestial Fire*
 Do ever seem *such Works* as these t' inspire ;
 What has long rip'ning lay within your Breast,
 Must with *Facility* and *Ease* b' exprest.

Thus by a *pleasing Fraud*, *Deception* clean,
 Your Work conceals how great your Pains have
 (been;
 The greatest A R T is, when the *Art's* not seen.

61. *The Original must be in the Head, and the Copy
 on the Cloth.*

Touch not your *Pencil*, till the whole *Design*
 In *settled Outlines* on your *Canvas* shine;
 And the whole *Work* be present to your *Mind*,
 Thus you will *Pleasure* in the *Working* find.

62. *The Compass to be in the Eyes.*

Let *Sense* prevail o'er *Reasons*, which are *vain*,
 And render intricate the A R T that's *plain* :
 And if you wou'd the *Compass* manage right,
 Guide it not with *your Hands*, but by *your Sight*.

63. *Pride an Enemy to good Painting.*

Consult the *Learn'd*, nor *vainly Proud* disdain
 What *Thoughts* of you the *Vulgar* entertain;

Blind

Blind to his *own Performances*, each Man
 Hugs, and admires the Off-spring of his Brain
 But if the *Learn'd* their *Counsel* shou'd deny,
Leisure and *Time* may that *Defect* supply:
 Yet must you not, to please the Peoples Mind,
 Too lightly change, and leave your *Genius* behind:
 Who vainly aims at *popular Applause*
 Does *no one* please, assur'd to lose his Cause.

64. *Know your-self.*

And since in *Painting* we our selves display,
 (For to produce *its Like* is Nature's way)
 To know *Himself*, shou'd be the *Painter's* Care,
 T' obey his *Genius*, and not beat th' *Air*.

As *Fruits* and *Flowers*, which are forc'd to bear
 In *Soil unkindly*, or a *foreign Air* ;
 These want their *Beauty*, and their *Relish* those,
 Because by *Artificial Heat* they rose;

So works of ART, which *too much Pains* express,
Against the Bent of *Genius*, never please.

65. *Practice what you have conceiv'd.*

But let the *Practice* of the *Hand* succeed
The precious *Speculations* of the *Head*;
Yet not to abate the Vigour of the *Brains*,
By too much *Affiduity* and *Pains*.

66. *The Morning most proper for Work.*

The sprightly Morn is the best part of Day,
Aurora shines with the serenest Ray,
And shou'd the hardest of our Task employ,
While no dull *Vapours* do our *Thoughts* annoy.

67. *Do something every Day.*

Let no Day pass you without something done ;
For *Life* is short, ART *difficult* and *long*.

68. *The*

68. *The Passions which are True and Natural.*

And as you walk in ev'ry Public Street
 Observe the *Airs* of *Heads* in those you meet,
 Their natural *Postures* and *Expressions* see,
 Which seeming *unobserv'd* are always free.

69. *Of Table Books.*

Whate'er you find *on Earth*, or *Sea*, or *Air*
 That's worthy of the curious *Painter's* Care,
 Commit to *Papers* ready to your *Hand*,
 Whilst you the present *Species* may command.

Painting from *Luxury* and *Wine* abstains,
 Apt by its *Vapours* to disturb the *Brains*,
 Unless engag'd with some peculiar *Friend*,
 She drinks a *Glass*, to cheer the exhausted *Mind*,
 Then free from *Cares*, and void of anxious *Strife*,
 Blest in herself, and in a single *Life*.

Some lone *Recess* she seeks remote from *Noise*,
Where undisturb'd, unenvy'd *Peace* sh' enjoys.

There *Silence*, *Solitude*, and sweet *Repose*,

The fair *Ideas* of her *Soul* disclose,

Which thus conceiv'd by recollected *Brain*,

Do always *present*, always fix'd remain,

'Till she has *finish'd*, what she has *design'd*,

And form'd at once within her peaceful *Mind*.

Prefer not *Wealth*, with *Infamy* and *Shame*,

T' a moderate *Fortune* with a *Glorious Name*,

Fairest Rewards for fairest Deeds, is *Fame*.

Judgment, *Docility*, a *Soul* nobly inclin'd,

Exalted Sense, *Sublimity* of *Mind*,

A vig'rous *Fancy*, *Beauty*, *Youth*, and *Health*,

With a convenient Share of *Fortune's Wealth*,

Nor *Pains*, nor *Discipline*, nor *Love* for th' *ART*,

And whate'er else *Occasion* may impart,

Can qualify to reach the top-most Hill
 Of this *High ART* with a successful skill,
 Unless a *Genius* and a *Star* benign
 With these *Endowments* in conjunction shine.

More to the *Genius* than the *Hand* we owe
 From This the *Beauties* of your *ART* must flow,
 Nothing's correct, the best Things have their
 (blame,
 Those which have least do most deserve Esteem.
 Nor does the stint of *Human Life* or wit,
 To perfect *A R T* in all its parts permit.
 As soon as ever we begin to know,
 Age renders us incapable to do.
 Age the *Minds Health*, but *Bodies sore Disease*,
 Instructs, and hinders by the same Degrees.
 Forbids our frozen Members shou'd retain
 The swifthy vigour of a youthful vein.

Wherefore, *Blest Youth*, unkind Influence born,
 Whom *Pallas* peaceful studies do adorn,
 Whom Heav'n has warm'd with a celestial Fire,
 Which with the Love of *Science* does inspire,
 Come on, and exercise this Noble ART,
 Employ your *forces* and your strength exert,
 Whilst boyling *Youth* fresh *Vigour* does impart.
 Whilst the *pure Mind*, imbru'd with no *false Taste*,
 Greedy of *Novelty*, sucks in with haſt,
 The preſent *Species*, and retains 'em faſt

70. *The Methods of Studies for a Young Fainter.*

Having attain'd t' a moderate Degree,
 Of knowledge in the ART of *Geometry*,
 Consult the manner of *Design* display'd,
 In Antient *Statues* by the *Grecians* made.
 Let not your *Labours* interruption find,
 Till *Practice* by *Continual uſe* refin'd
 Have made you *eaſy* to their *Mode* and *Mind*.

Then when your Judgment is grown ripe with
 (Age,
 Let the best Masters your whole time engage,
 To them as to the first Exemplares come,
 Those of *Bononia, Parma, Venice, Rome,*
 Weigh all the *Beauties*, which their *ART* has shown,
 And by long Study make them all your own.

'Mong These, the Talent of *Invention* had,
 By which each *Piece*, A Miracle he made,
 In which a certain and peculiar Grace,
 Which none, since him, have ever had, took place,
Judio, the Muses *Minion* by his Skill
 Unlock'd the Treasures of *Parnassus Hill*,
 And in his printed Poetry display'd,
 What Poets only had in Words convey'd,
 Battles, and *Triumphs* by great *Heroes* won,
 With Nobler Lustre *History's Renown*,
 In livelier Colours in his Paintings shone.

Corregio shone most eminently bright
 For laying *friendly Shades* and *ample Light* ;
 For his *Grand Style* of *Painting* much renown'd,
 And the *soft Touches* in his *Colouring* found.
Titian so well the *Masses* cou'd Unite
 And Harmonize the *Tints* with such Delight,
 Knew all the *ART* of *Colouring* so well,
 And the *Whole Frame* dispos'd with so much skill,
 That for the *Beauties*, in his Works did shine,
 He gain'd the Reputation of *Divine*.
 Commanded Fortune, Triumph'd over Fate,
Honour and *Wealth* pay'd Homage to his State.

All whom great *Annibal* in wondrous kind,
 Reduc'd to his own proper *Mode* and *Mind*,
 And in Himself their Several *Beauties* join'd.

71. *Nature and Experince perfect ART.*

Nôw to improve your self 'twill be a means
To Copy well these Beautiful Designs,
But Nature present and before your eyes
Is not a better Mistress to advise,
She to the *Genius* does more force impart,
Experience learns from *Her* to perfect *ART*.

I many Things do here in Silence pass,
Which in my Commentary shall take place.

Thus I, contemplating the uncertain Date
Of *Human Things*, and their *precarious Fate*,
Have ventur'd these few *Maxims* to entrust
To th' Immortal Muses to prevent from Dust.

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[23]

ART: Nature and Experience perfect ART:

New to improve your self, 'twill be a means
To Copy well these Beautiful Designs,
Not Nature's present and before your eyes
Is not a better Mistress to advise,
See to the Genius does more form impart,
Experience learns from him to perfect ART.

I many Things do here in Silence pass,
Which in my Commentary shall take place.

Thus I, contemplating the uncertain Fate
Of Human Things, and their precarious State,
Have ventur'd these few Lines to entrust
To you, Immortal Muses to prevent from Dust.

F I N I S

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